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ANALYSIS OF TEXTS AS AN ACTIVE FORM OF A DIALOGUE OF CULTURES

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Abstract

The article is devoted to the results of investigation of multifunctionality of artistic concepts as system forming components in the structure of a fiction and possibility of their usage as a methodological basis of a complex conceptual- multicultural artistic text analysis. Methodological basis of parameters and technology of such analysis is a complex system of intercommunication of key vocabulary with other text and non-text components. Intensity of perception and apprehension of artistic meanings implicit in a fiction and ability of a developing person to an efficient dialogue in the multicultural world depends on the level of renewing this problem in the mind of a reader. The purpose of this investigation is to find out a representative methodology of conceptual- multicultural analytical instrumentation to include it in different kinds of analyses (immanent, component, motive, context, comparison) of various peoples fiction. This research presents methodic directions to reveal thematic, axiological, cathartic, cultural and intertextual potential of artistic concepts and types of artistic texts' analysis by means of conceptual- multicultural instrumentation. There is a description of Russian-English axiological artistic conceptualism as a practical model of perspective multidimensional fulfillment of possibilities of conceptual- multicultural analysis in the context of a dialogue of cultures in the multiethnic world.

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Keywords: Axiology, catharsis, dialogue of cultures, text intension.



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1. Introduction

Processes of integration in the modern world increase the necessity of a personality possessing national identity and ability to free intercultural communication. It is impossible to educate such personalities without their comprehension of national and universal artistic worldview. This worldview is represented in works of literature that creatively express categories of history, philosophy, psychology, pedagogic, aesthetics, ethics, cultural studies, religion. It causes the significance of our investigation.

Development of international contacts promoted the appearance of the theory of intercultural communication that studies various forms of relations between individuals and groups belonging to different cultures. The scientists find out peculiarities of modern intercultural communication processes and suggest their socio-linguistic understanding.

Anthropocentric re-orientation of the humanitarian paradigm and reinforcement of cognitive positions stimulated interest to the problems of linguistic, mental, national culture and character interrelations. Thus new directions in the culture studies appeared. There are researches that are devoted to the reflection of peculiarities of worldview, national psychology and mentality in semantics, vocabulary, morphology and syntax of the language. There is a separate branch in the culture studies called linguistic culture studies that deals with reflection of culture in the language. Nowadays theoretical and methodological basis of the culture studies is in the making, its key idea is «concept». Active treatment of this idea changed scientific dyad “language-culture” into triad “language-consciousness-culture”.

2. Problem Statement

In spite of the fact that there is a considerable number of works devoted to concept study in fact there are no fundamental researches concerned with representative working out of methodology of conceptual- multicultural analytical instrumentation and its usage in different kinds of complex fiction analyses (immanent, component, motive, context, comparative) in the context of classic and folklore traditions of national and world cultures.

Taking into account the fact that our community is multicultural we think that the most effective way to bring up a citizen of Russia and world is purposefully transmit into students' minds values of Russian and world literature. This system is expressed in key artistic concepts of literature and other kinds of art of outstanding authors and is connected with classic and folklore traditions of Russian and European cultures. The triad is formed up on this basis: personal – national – universal. We have worked out conceptually multicultural instrumentation to study deep axiological meanings kept in literature.

3. Research Questions

The present research is to work out a representative methodology of conceptual- multicultural analytical instrumentation and to include it in different kinds of analysis (immanent, component, motive, context, comparative) of artistic works of different peoples.

Scientific novelty of this project is concerned with basic research and working out principles of forming a multicultural personality on the basis of concept integrated artistic work study that reflects mentality of Russia which can be taken as a sample of dialogue of cultures. Working out these principles

is connected with scientific study of system of values presented in certain artistic works. Scientific novelty of the research is as follows, a representative methodology of conceptual- multicultural analytical instrumentation is worked out and included in different kinds of analysis (immanent, component, motive, context, comparative) in multiethnic educational medium; scientific notions about place and role of axiological components – concepts- in artistic works are systematized. These concepts make up a complex system of interrelations of artistic resources implicit in the artistic works that are renewed in the mind of a student (we call this system of interrelations associatively conceptual paradigm of an artistic work); functions of artistic concepts are identified. These concepts structure interaction and intercommunication of the components of associative and conceptual paradigm of an artistic work: ideological and thematic (making ideological and thematic contents), axiological (expression of a system of values), cathartic (excitement of emotional and aesthetic reaction), cultural (attachment of context and cultural cause), intertextual (arrangement of relations with other artistic works); transparent motives and key values of multinational literature, music and art are found out and systematized. They express archetypes of national and universal culture. We suggest methodical recommendations for studying and understanding their value making essence in the process of music, literary and artistic interrelations in multiethnic educational medium.

4. Purpose of the Study

Purpose of the study is forming a linguistic reader's personality possessing national identity and creative ability to multicultural dialogue interaction in multiethnic world on the basis of all-round usage of possibilities of conceptual- multicultural analysis of an artistic text in the literary education.

5. Research Methods

Main methods of study are comparative, comparative and historical, archetypal, literary hermeneutics, receptive aesthetics, ideographic (thematic) description of the vocabulary, linguistic and cultural field, description of concept and conceptual sphere of Russian culture, motive, intertextual, associatively conceptual analysis of literary works and their components (theme, idea, composition, plot, image system, episode, art detail, figurative and expressive means) of one author, different authors, genres and peoples.

6. Findings

This study systematizes scientific viewpoints about place and role of axiological components-concepts in the structure of artistic works. These concepts make up a complex system of artistic means interactions. Intensity of perception and understanding of artistic meanings implicit in literature, music and painting depends on the ability of a student-reader-listener-spectator to renew the system in his mind (we called this system of interactions associatively conceptual paradigm of an artistic work). On the basis of the suggested methodology artistic works of outstanding representatives of the Russian and foreign literature are investigated in the context of classic and folklore traditions.

Forming a highly cultured linguistic personality is connected with their integration into concept sphere of the national (Russian, English) language. Concept sphere of a national (Russian, English) language gives rise to the artistic worldview represented in the cultural code of the literary text. A cultural code of an artistic text forms specific cognitive substances verbalized in key image words. They become mediators between language consciousness of a reader and concept sphere of the culture. Operations of intellectual activity in the linguistic mind of a reader while he finds and interprets cognitive substances and penetrates with their help into concept sphere of culture are classified as cultural definitions of an artistic text or explications of cultural code. Synthesis of all intellectual operations by explication of cultural code is expressed in linguistic mind of a reader as associatively conceptual paradigm of an artistic work. Associatively conceptual paradigm of cultural definitions of an artistic work expands in the linguistic mind of a reader conceptual sphere of the national culture and forms linguistic and cultural competence of a linguistic person. Identification of a concept sphere of a national (Russian, English) language and paradigms of cultural definition of an artistic text associatively conceptual paradigm of an artistic work can be artistic criticism conceptual guide. Its systematic usage promotes forming a highly cultured linguistic personality of a student and multidimensional dialogue of cultures in multiethnic medium.

At the stage of focalization (singling out varieties of key vocabulary to attract students attention to them) we have determined methodical directions to reveal ideological and thematic, axiological, cathartic, cultural and intertextual potential of artistic concepts and kinds of analysis of an artistic text including in it the conceptual instrumentation relating to these directions.

Tyupa (2018) distinguishes five stage levels of scientific knowledge that can be applied to understand an artistic work. They are 1. fixation, 2. systematization, 3. identification, 4. explanation, 5. conceptualization. According to Tyupa (2018), conceptualization is usage of meanings of cognizable phenomena: statement meaning and confession meaning. Taking into account that detailing layer of artistic reality focuses our readers' attention not only on object's peculiarities (usually called "details") but also on other kinds of semantic "quantum" of discourse, this layer of object's organization is better be called by the term focalization from scientific dictionary of narrative literature. It is a special level of communication between the author and his reader when the role of symbols is expressed not by words but by their denotements - "predicative evidences" of receptive mind implicitly modeled by the text (Tyupa, 2018). Finding out the parameters and systematizing the components of conceptual instrumentation first of all we have determined possibilities to analyze key vocabulary that represents nominally artistic concepts in the text because it increases concentration (focusing) of student's attention on the idea (ideological and thematic contents), system of values, cathartic intention, cultural conditionality and intertextuality of the fiction.

Gukovskiy (1941) named ideas the most important things while studying literature, he recommended pedagogues primarily not only to declare but to show an idea in the work. He considered analysis of the whole work with its principles of construction, style, choice and interaction of themes and characters but not its separate parts is the best way to do it. This task can effectively be solved by a conceptual instrumentation that reveals ideological and thematic functions of artistic concepts in the structure of a fiction. Primarily structuring of ideological and thematic contents is carried out by artistic concepts and their nominations make up the title of a fiction and are connected with the title. That's why while using

conceptual instrumentation for “showing” the idea of the fiction it is important to pay attention (focus) of students on finding out a conceptual essence comprised in the title and closely connected with its key vocabulary.

In this case such preparedness can be characterized as ability of students to use first elementary and later advanced notion about conceptual medium (essence) of key vocabulary that is directly and indirectly connected with the title of the work in the process of immanent artistic text analysis. “Immanent artistic text analysis puts forward the purpose to study integrally image and style system of a fiction, characteristics of semantic and associative interrelations with linguistic units in the authors context, definition of those “new meanings” that appear in the literary discourse (Bobilev, 2012).

One of the most important tasks that can efficiently be solved by usage of the conceptual instrumentation in the analysis of an artistic text is intensive and all round understanding of a system of values implicit in the structure of an artistic work. We are to define more precisely what is meant by artistic value.

Sobolev (1983) defines artistic value as “an ideal object”- sensually psychological and ideological contents of the system of images of the work, the sum total of meanings and implicit in them senses. According to Yakobson (2011), symbol, especially linguistic symbol, is unity, symbol of poetic language is specific unity. This peculiarity is in the fact that in poetry a word from a means turns into independent original key unit. Fukhson (2018) notes that the concept “value” can be used with respect to artistic works in the following meanings, valuation of life style, assess of creativity (viewpoint of a critic), estimation of life (from the inner side of life) as a point of view of a character; life style as its valuation, value of creation (viewpoint of the author or reader).

Nepomnyashchy (2019) in his article “Beginning of a large poem” wrote about key meaning of system of values of the novel in verses of “Yevgeniy Onegin”- owing to it this work has become an integral part of our life as it was for our ancestors and will be for descendants. Khalizev (2015) pays attention to another side of artistic value expressed in world-receiving tendencies in the literature of XIX century. He wrote that writers-classics had their own distinctive features, respectively careful attitude to living souls, to phenomena of national being that have indisputable value and this fact was, as a rule, (and now is) not taken into account by critics, publishers and scientists.

Insertion of conceptual instrumentation into the analysis of an artistic text not only finds and transmits into the mind of a student-reader axiological paradigm of the specific being studied at the moment artistic work but helps to recognize and find the nature of such interrelations and follow the evolution of such valuable trajectories in the whole artistic space (artistic worldview) where axiological trajectories-paradigms have the role of transparent motives. Such transparent motives, specific meridians of culture, are motive of travelling, suffering, freedom, heavenly and earthly, love and others. In A. N. Veselovsky’s opinion (2019), a motive is the simplest narrative unit that has given figurative answer to different questions put forward by the nature before human beings. Veselovsky (2019) understands motives as plots that circulate in history: they are the forms of growing ideal contents.

In connection with the renewal of modern humanitarian education, the possibilities of studying literature in a historical and cultural context are expanding, due to the fact that Christian motives, ideas and images play a significant role in the formation of many works of Russian literature. The true world of the

religious tradition grows from the same root as the poetic images of the mind and it is on this path that a person acquires self-understanding (Gadamer, 2016).

Many modern methodists pay attention to the need of a qualified account of the role of a dialogue that for many centuries occupied one of the most important places in the public consciousness and in associative fund of the Russian person of Christian cultural tradition in the study of Old Russian literature.

Thus, the specific features of Russian classical literature, which is a part of the school curriculum, are closely related to Orthodox culture and Christian ethics, and require special and systematic study. These features we took into account as much as possible when developing techniques for implementing the axiological potential of artistic concepts in literature classes, which are based on concentrating (focusing) the attention of students on the conceptual essence of key vocabulary that calls transparent images and motives of a literary work. In this case, the conceptual instrumentation should be included in the motive analysis of the artistic text.

We paid great attention to the concept "intention" while developing the parameters of a conceptual and multicultural complex analysis of a literary text (Shuralev, 2016). Intention of the text is purpose, aspiration, but not so much purely author's, as the whole totality of the linguistic worldview to which the author belongs, to express a certain sense formation by the structure of the text. In the face of beauty in nature and art, the whole totality of our spiritual forces, their freestyle, comes to life (Gadamer, 2016).

The nature of text intention is very closely interconnected with the nature of artistic concepts, in fact, intention is generated by a complex system of interrelations of the conceptual essence of key vocabulary with other textual and non-textual entities, and that is, it is very close in meaning to what we have defined as an associative-conceptual paradigm of an artistic text. The cathartic intention, which is implied in the structure of the text, the desire for spiritual enlightenment and moral purification through the creation of a situation of artistically caused emotional turmoil plays an especially important role in the aesthetic, sensory perception of the work. And the catharsis, in the opinion of Khalizev (2015), is legitimate to characterize as the embodiment of the artist's faith in the eternal preservation and indestructibility of values, above all moral. Comprehension of the catharsis intention awakens in the reader the desire for spiritual and moral improvement. The identification of the catharsis potential of artistic concepts is facilitated by the concentration (focusing) of students' attention on the conceptual essence of key vocabulary, denoting the most significant collisions and contradictions depicted in the work, with the inclusion of conceptual instrumentation in the immanent and motive analysis of a literary text.

According to Russell (2018), the cultural element in acquiring knowledge, subject to successful assimilation, forms the character of human thoughts and desires, prompting people to be interested in various impersonal values, and not only in issues that have immediate value for them personally. One of the most important areas of conceptual instrumentation, revealing the cultural potential of artistic concepts, is study of a literary work in a linguistic and cultural associative context. Literature is an integral part of the integrity of culture, it cannot be studied outside the integral context of culture (Bakhtin, 1975). The concept "linguistic and cultural associative context" is similar to the concept of "unity of human culture", in fact, it follows from it. In the development of methodological techniques for such studies in literature lessons, we relied on the associative-reflex theory; on the teachings of philosophers, highlighting the association of contiguity, similarity and contrast.

Determining the semantic, associative and conceptual fields of the key word-image, which play a significant role in the implementation of all functions of the artistic concept, is impossible without the essential condition for recreating its optimal structure, which is the association itself (Shuralev, 2017).

Therefore, we attached great importance to the literary and ceremonial level of the linguistic and cultural associative context in which the relation of the conceptual essence of the key vocabulary with folk traditions, customs and rituals was established. This level, along with the literary-folklore, also helps to recognize the archetypes of culture, which are found in the base of the images created in the work under study (Yaung, 2019).

In the philology of the 20th century, along with the immanent approach, the “intertext” approach or the method of intertext analysis, widely associated in Russian philology with the name of Bakhtin (1975), who considered the text as a kind of monad, reflecting all the texts [in the limit] of this semantic medium. According to Bakhtin (1975), there cannot be an isolated utterance”, each utterance “only a link in a chain and outside this chain cannot be studied. The concept of “intertextuality” occupied an important place in the “Historical Poetics” of Veselovsky (2019).

The identification of the intertextual potential of artistic concepts is facilitated by the concentration (focusing) of students' attention on the comparison of conceptual fields of keyword-images in the works of one author, different authors and different peoples when incorporating conceptual instrumentation into contextual and comparative analysis of a literary text.

Thus, conceptual instrumentation is based on the principles of an integrated approach to the principles of "linearity" and "concentrism". Khalizev (2015) draws attention to the fact that the science of literature needs active conjugation, synthesizing the immanent and contextual study of art creations. The use of conceptual instrumentation in the educational process is designed precisely for such pairing and synthesizing, moreover, this instrumentation is aimed at modifying the methods and improving the techniques of immanent and contextual analysis of a literary text (Shuralev, 2017).

Perspectives of the Study

A continuation of our research can be the creation of a Russian-English art history conceptual guide reflecting key concepts of life: Motherland (small and large), home and family (father, mother, child, childhood, adolescence, old age), love (men and women, parents and children, to the Motherland, to nature, to the neighbor, to the world, to God). These concepts are the key values of human life. In each section, the corresponding concept (value) is explored in the context of specific works of famous Russian and English writers, composers and artists in comparison with the classical and folklore traditions of Russian and English literature, music and painting. The English-speaking culture is chosen according to its historical roots and the role of the English language in the modern world community. Research in each section is carried out in three areas:

1. The artistic embodiment of this concept in the figurative system of Russian and English works.
2. The role of the concept in the ideological and thematic content and motive structure of works.
3. The moral and aesthetic functions of this concept in Russian and English works. In the end of each section, analytical conclusions are made on the typology and originality of the expression of this concept in Russian and English culture.

Such a construction of the conceptual guide gives the opportunity: firstly, to classify and systematize the best examples of literature, music and painting in relation to the classical and folklore traditions of Russian and English culture on an axiological conceptual basis; secondly, to solve the whole complex of educational tasks (patriotic education, environmental education, family education, labor education and vocational guidance, synthesis of the above mentioned educational directions); thirdly, on specific artistic examples in the triad (personal-national-universal) to form students' cultural, cognitive, informational, communicative and social-labor competences.

The conceptual guide can be accompanied by a methodical and illustrative application. The methodical appendix will contain methodical recommendations and manuals on the implementation of artistic interaction in the multicultural space with using this conceptual guide, including the development of integrated lessons, presentations, scripts of musical and literary compositions, thematic evenings, musical and literary and artistic living rooms, exhibitions with didactically substantiated and axiologically accentuated using the works of art that are analyzed in the conceptual guide, reflecting Russian and English culture. An illustrative application will include: a text reader with art texts of the works analyzed in the conceptual guide.

The conceptual guide and applications in electronic digital equivalent when placed on the university's website can be used for distance learning and online courses.

7. Conclusion

The study we have undertaken contributes to the education and socialization of the younger generation in accordance with the requirements of the Federal State Educational Standards and the "Law on Education". It is aimed at the spiritual and moral development of students on the basis of their joining to the national Russian values, the values of their ethnic, cultural group, and universal values in the context of the formation of their civic identity. The complex conceptual-multicultural analysis of a literary text developed by us and the Russian-English art history conceptual guide created on its basis will contribute to a multidimensional solution of this task, including the patriotic education of the citizen of Russia and the world and the formation of the ability of good-faith intercultural cooperation in a multi-ethnic medium.

Complex conceptual-multicultural analysis of a literary text, conceptual guide and applications can become methodological instrumentation and educational material for a whole complex of humanitarian disciplines in the educational areas of Philology and Art criticism (Russian Language and Literature, English, World art culture etc.), as well as in the system of extracurricular educational work of educational organizations. Methodologically equipped and methodically instrumentalized with the proposed conceptual-multicultural approach to the analysis of a literary text, teaching literature and art, musical-literary and artistic interaction in multiethnic classes is an important condition for spiritual growth, intellectual development and moral improvement of a multicultural personality capable of benevolent interaction with other nationalities, and therefore, a real effective means of strengthening national security and cooperation between Russia, the UK and other English-speaking countries.

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